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AND BYSTANDER / VOLUME 253 / NUMBER 3288

EDITOR
JOHN OLIVER

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IN NEXT WEEK'S TATLER: The Little Season Number, dates for dances this autumn and winter by Muriel Bowen: the Italian Collections, by Unity Barnes



The small, neat head, and the porcelain-fine, frankly pretty face are two of the strongest looks to emerge from Paris this autumn. The girl in David Montgomery's cover picture wears a coral velour hat by Christian Dior Chapeaux at Harrods. Her make-up—Beige Rose powder, Clear rouge and Persian Rose lipstick—is by Harriet Hubbard Ayer, and Adrien Mann's Chanel-inspired earrings are from Dickins & Jones. Unity Barnes looks at the Paris collections, page 450 onwards

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GOING PLACES

SOCIAL & SPORTING

The Queen & Prince Philip will attend a concert at the Usher Hall, Edinburgh, in connection with the Edinburgh Festival, 3 September.

Portree Balls, tonight & 3 September.

Farnborough Air Display & Exhibition, 7-13 September.

Kensington Antiques Fair, Kensington Town Hall, to 10 September.

Three Choirs Festival, Hereford Cathedral, 6-11 September.

"Hamlet" at Haddo House, Aberdeen, 7-12 September. (Details, Miss E. Chillingworth, Tarves 665).

St. Leger, Doncaster, 9 September.

Aboyne Highland Games, 9 September.

Oban Highland Games, 9-10 September.

Royal Highland Gathering, Braemar, 10 September.

Lochaber Ball, Spean Bridge, Inverness-shire, 14 September.

Burghley Three-day Event, Burghley House, near Stamford, Lincs, 9-11 September.

Northern Meeting Ball, Inverness, 15 September.

Autumn Antiques Fair, Chelsea Town Hall, 16-26 September.

Horse Trials: Old Surrey & Burstow, Hilders, Edenbridge, 3; **Bisley**, Chaseley, Bisley, Surrey, 9; **Vine**, Quidhampton Farm, Overton, Basingstoke, 10; **Albrighton**, Lapley Hall Farm, nr. Stafford, 11 September.

RACE MEETINGS

Flat: Ripon, today; Epsom, Chester, 4, 5; Lanark (Royal Caledonian), Redcar, 5; Folkestone, Warwick, 7; Doncaster, 8-11 September. **Steeplechasing**: Haldon (Devon & Exeter) today & 3; Uttoxeter, 3; Market Rasen, 5; Southwell, 7; Stratford-on-Avon, 10 September.

TENNIS

Junior Championships, Wimbledon, 7-12 September.

South of England Championships, Eastbourne, 7 September.

CROQUET

President's Cup, Hurlingham Club, 7-11 September.

GOLF

Home International matches, Carnoustie, Angus, 9 September.

Curtis Cup (Ladies), Gt. Britain v. U.S.A., Royal Porthcawl, Glamorgan, 11 September.

SAILING

Burnham Week, Burnham-on-Crouch, 5-12 September.

National Shearwater Catamaran Weekend, Folkestone, 5-6 September.

CRICKET

Hastings Festival, to 8 September; **Scarborough Festival**, to 11 September.

Knock-out Competition Final, Lord's, 5 September.

Scotland v. Australia, Aberdeen, 11, 12 September.

MUSICAL

Promenade Concerts, Royal Albert Hall, to 19 September.

Country House Concerts. De Peyer Trio, **Stourhead**, Wilts, 3 p.m., 12 September; **The Vyne**, near Basingstoke, 7 p.m. 13 September.

ART

Hittite Art, Royal Academy, to 6 September.

William Blake, Tate Gallery, to 6 September.

Royal Scottish Academy Festival Exhibition, Edinburgh, to 13 September.

Joan Miro, Tate Gallery, to 11 October.

Contrasts in Taste, Tooth's Gallery, Bruton St., to 5 September.

EXHIBITIONS

Radio & TV Exhibition, Earls Court, to 5 September.

Food Fair, Olympia, to 16 September.

Regency Exhibition, Royal Pavilion, Brighton, to 30 September.

"The Adam Style in Furniture", Kenwood House, Hampstead, to 30 September.

International Exhibition of Photography, Guildhall Art Gallery, 4-17 September.

"Design from Scotland", Design Centre, Haymarket, to 10 October.

FIRST NIGHTS

Queen's. Season of Goodwill, 16 September.

Haymarket. Carving a Statue, 17 September.

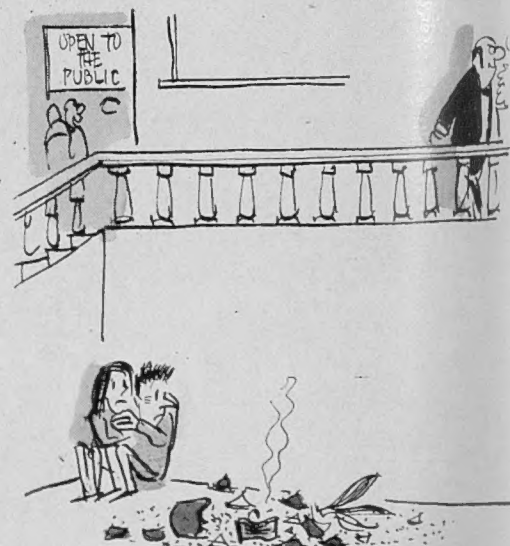
Oxford Playhouse; The Hostage, 7 September; **The Silent Woman**, 10 September.

Royal Court. Inadmissible Evidence, 9 September.



Lord Nathan, Mrs. John van Geest, Lady Myra Fox and Mr. John van Geest were at a reception given by the directors of Geest Industries, Ltd. on board the 8,000-ton cargo-passenger boat M.S. Geestbay to celebrate her maiden voyage to Bardados and the Windward Islands

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GOING PLACES TO EAT

C.S. . . . Closed Sundays.

W.B. . . . Wise to book a table.

La Bienvenue, 272 Brompton Road—opposite the end of Draycott Avenue. (KEN 1668.) Open midday—3 p.m. and 6.30 p.m. to midnight, licensed to that hour. *Haute Cuisine Française* is the sub-title on this new restaurant's card, and it is no empty or exaggerated claim. Mr. Segal went to France to find his head chef, and it is obvious that he is a man of high quality in his chosen field. Those who like really good French cooking, and are prepared to pay for it, should make their way to this restaurant. I can give full praise to the Pâté Maison (8s. 6d.) and to the way in which it was presented, and to the Escalope de Veau Cauchoise (16s. 6d.) with *petits pois*. I shall certainly go back to try the Coquille de Fruits de Mer Thermidor, the Coq au Vin, and, when winter comes, the Cassoulet Toulousain. Though there are a few items below the figure of 22s. 6d. per bottle among the wines, that is about the level at which the discerning drinker will begin his study of a most interesting list, which is chosen to match the quality of the food.

The service is admirable, the decor original and to my mind charming, with the tables set to give the maximum of comfort and intimacy. This restaurant is another challenge to long-established laurel-resters. Parking should be no problem at night. At lunch-time it is under five minutes walk from Brompton Oratory, and the same from South Kensington Station. It is open on Sundays—rare in restaurants of this quality. W.B.

Edelweiss Swiss Restaurant,

15 Eccleston Street. (SLO 6922.) Open for luncheon and dinner to 11 p.m. C.S. This small specialist restaurant, close to the Victoria railway, coach and air stations, has graduated under new ownership from a luncheon-voucher cakes and snacks establishment. It is simply and pleasantly got up with polished wooden tables set in "pew" stalls, and is one of the comparatively few places in London where one can get Swiss cooking, including fondue. The prices seem reasonable. I had a well-made terrine maison for 4s., and a well-cooked fricassee of veal with young carrots for 8s. 6d. The

coffee might have been a little stronger, but service is pleasant and efficient. The wine list contains items of a high quality that one would not normally expect to find in a restaurant of this size, but the menu also is both wide and imaginative.

Wine note: Blend of Bordeaux

Among claret drinkers mention of the name Louis Eschenauer always arouses interest because of the high repute of this house. Now, moving with the times and the growing demand for a claret at a price the ordinary man can afford, they are offering a new wine, Camponac, at the modest price of 8s. per bottle. It is a blend of Medoc, St. Emilion and Graves wines, which entitles it to the appellation "Bordeaux." It is aged in wood for at least two years and then spends 6 months in bottle before being put on the market.

It has plenty of body, and a fine bouquet, rich colour and is most pleasant drinking. Camponac is served by Air France and S.A.S. in their aircraft. There are a number of restaurants in London where the food is good but the wines too dear for young people. I hope they will take note of the arrival of Camponac, for they should be able to sell it at £1 per bottle or less. The agents are George Idle Chapman and Rigby & Evens.

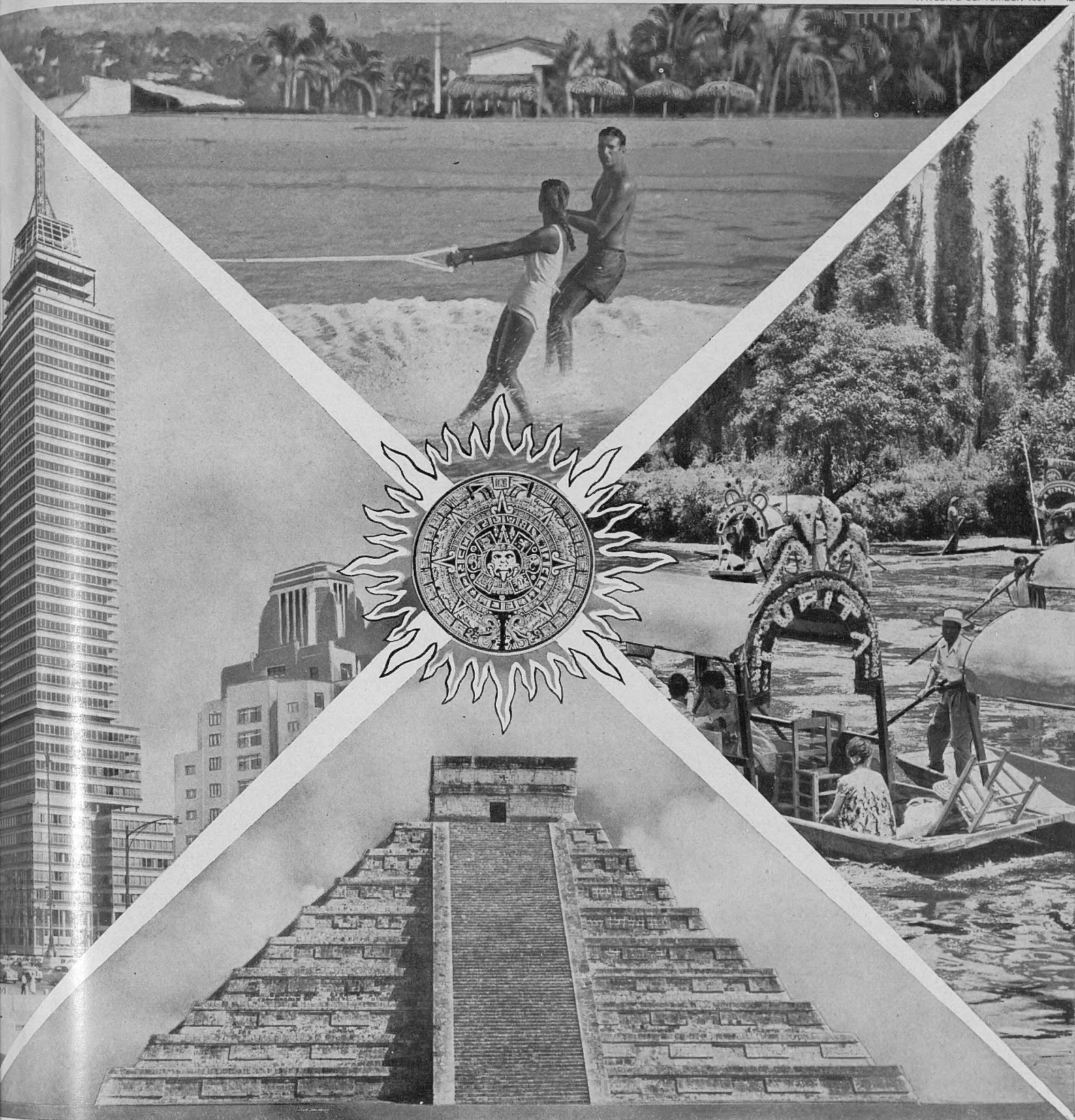
. . . and a reminder

Black Angus, 17 Great Newport Street. (TEM 5111.) Its name points to one of its specialities—beef at its best. Pleasant atmosphere; reasonable prices.

Daphne's Restaurant, 112 Draycott Avenue, Chelsea. (KEN 4257.) Small, smart, and some of the best and most imaginative cooking in London. Soufflés outstanding. Book well ahead for luncheon or dinner. (Closed all day Saturday, and for lunch Sunday.)

Paddock, Lower Ground Floor, Wetherall's, 198 Regent Street. A safe bet for morning coffee, luncheon, or Devonshire cream teas.

Casa Pepe, 151 Fulham Road. (KEN 7749.) Dignified dining upstairs: Spanish music, song and dancing downstairs in La Taberna at night.



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MEXICO : FOUR SEASONS - FOUR SPRINGS

GOING PLACES

It was in the second week of March that I left Tel Aviv airport for London. The sky was blue, the sun was beginning to prick the tarmac with bubbles, and the thermometer registered 70°. "Just settling down nicely for the summer," commented an airline official. Beginning about now, the thermometer will be swinging slowly back into the seventies and the late sixties where, with luck, it will remain well into November.

In saying that Israel is one of the most fascinating of countries to visit, it need not, for once, be implied that it is also a bit rough. At the end of this article I list some luxury hotels where the visitor need fear no wrinkles in the blanket and no lack of ice with the drinks. The bulk of the country can be toured within a week or ten days, depending upon one's penchant for beach-lying. It is not a bad

idea to spend the first couple of days sunbathing and swimming on the long beaches of Cesarea, around the old Roman/Crusader fortress. Cesarea was originally a city of pleasure built by Herod. There is an excellent beach restaurant there and, if you want to live on the spot, stay in Baron de Rothschild's marbled wonder of a hotel, complete with golf course. But the beaches are almost as accessible from the city of Haifa, 30 minutes' drive away.

Many cities have the epithet "white" attached to them, but Haifa really *is* white: every single building is faced with the local white stone, climbing with majesty up the hillside to Mount Carmel. The interspersing of lush little forests of Mediterranean pine and cypress trees, the golden dome of the Bahia Temple and the sweep of its bay, backed by the hills of Acre, make Haifa

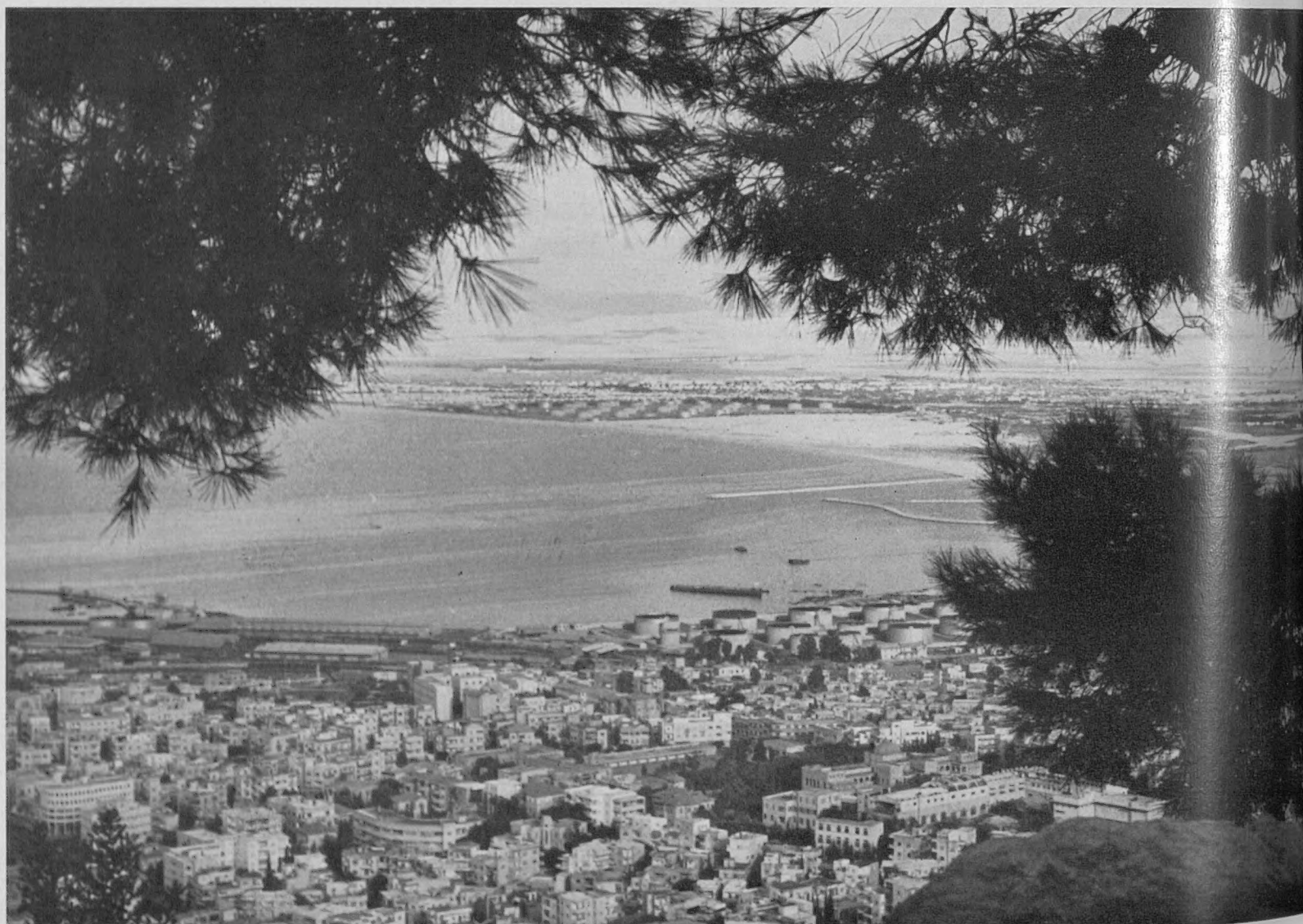


ABROAD

one of the beauties of the Middle East—or anywhere else, for that matter. It has a curious amalgam of atmosphere. Downtown, Pross's Restaurant, which was home from home for the British in wartime Palestine, has retained some of its legendary character. High on the ridge, in the superior suburbs, stout blonde matrons reading German newspapers fork their pastries in cafés which have far more space and grace than those of muddled, lively Tel Aviv. Just outside Haifa, at Ein Hod, is another and quite different community, of trousered sculptors and painters. Under the aegis of Marcel Janco, who began the Dada movement in Paris during the '20s, they

have created, from the ruins of an Arab village, an artists' settlement of honey-stone houses for both permanent and weekend residents. Swiss, Canadian and American, as well as the more-expected Middle-Europeans, all contribute to its upkeep and display their work in the exhibition centre. Anybody who is prepared to back their fancy on contemporary art could spend a rewarding day here: prices are above the souvenir range.

Another resort centre, though of quite a different kind, lies along the shores of Lake Tiberius, around the city of the same name. Water-skiing facilities are here, but a more indigenous pleasure is to go out with the fishing boats in the evening, or at dawn, when they drag the nets home again. Tiberius was once a City of Sin which Christ, preaching at nearby Capernaum, forbore to enter. It is quiet, but



Haifa, with its buildings faced with the local white stone clustered below Mount Carmel, is one of the beauties of Israel

not without charm, and has a series of pleasant, informal picture galleries (remember Alexander's, who were about to open up a restaurant with gramophone concerts). But sitting at one of the waterfront cafés, and watching the lights from the Syrian army camp glittering distantly across the waters of this inland sea, one cannot but admire the Israeli sang-froid, in circumstances which would have most people hopping.

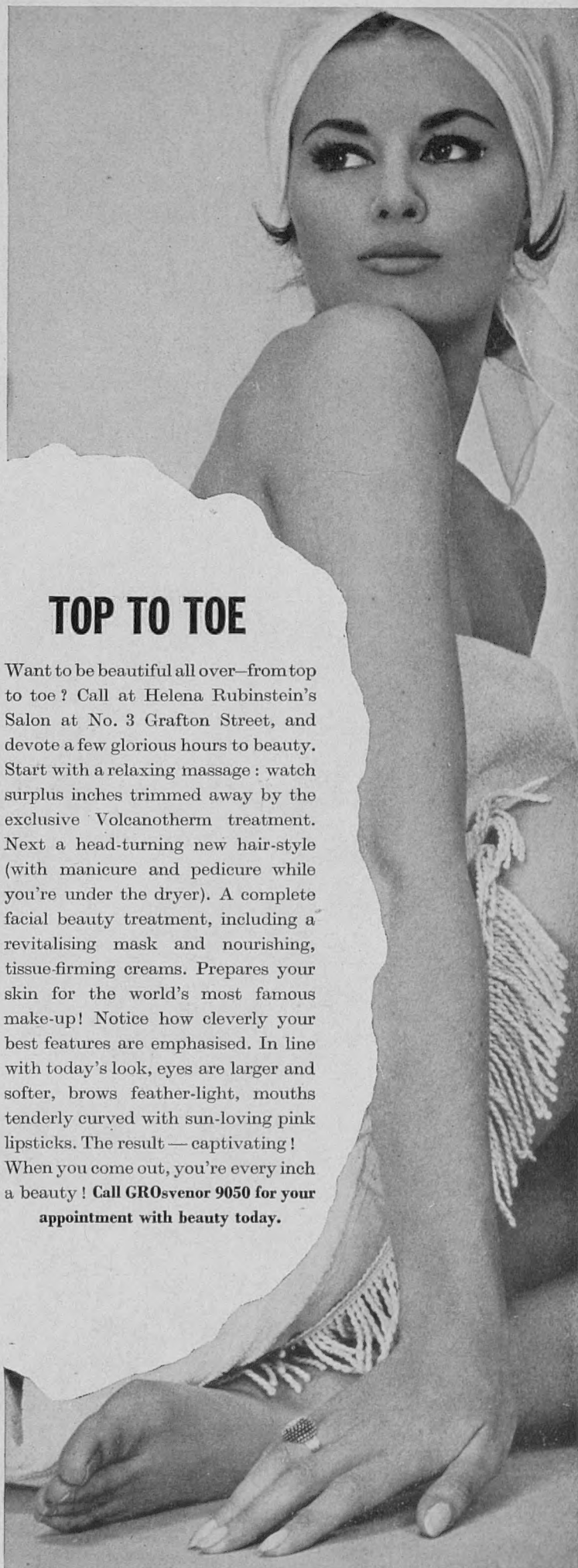
At Capernaum itself is the convent that was built on the Mount of the Beatitudes: on the site of the miracle of the loaves and fishes, a Byzantine church. An interesting museum attached to the church contains a unique instrument called a Nilometer, which was discovered on the shores of the sea. Similar to those used by the Egyptians (hence the name), it represents about the earliest system of taxation known to man: it recorded the height of the waters, which were directly related to a good harvest. The peasant farmers were taxed accordingly.

Most of Jerusalem's old city is in the Jordanian sector. On the Israeli side are but two of the important monuments, the

Church of the Dormition and the Tomb of David. Less well known to visitors is the cross-hatch of streets which comprises the Orthodox Quarter. This is quite another world, but one in which you must cover your head and arms, and leave behind any cameras. Egalitarian though it appears, Israeli society has subtle stratifications of its own; the Russians who were expelled from St. Petersburg during the pogroms of the 18th and 19th centuries claim natural seniority as the first of the immigrant settlers in Palestine. Their archaic, romantic dress—broad-brimmed black hat, frock coat, hair hanging in ringlets as well as long, untrimmed beards—derives from the dress worn by their persecutors, the Russian merchants, politicians and aristocrats of the day.

They lead separate lives, and observe the strictest of Orthodox laws. Currently, their narrow but powerful influence is what supports the present government; thus legislation decrees, in most of the hotels and restaurants, the Old Testament rules by which meat may never be eaten with milk. In practice, cheese comes with breakfast (the hotels put on an elaborate breakfast buffet of cheeses and smoked fish), but you cannot order it after a main meal. And you should never choose veal or chicken in a cream sauce, because it will not be made from real cream or butter. Outside these strictures, food can be excellent: some of the best bets are fish, and a variety of spicy kebabs. There are good wines, too, especially the white Avdat and Askalon, and the rosé of Carmel. Reds are generally poor.

The hotels: in Tel Aviv, the Sheraton and the Dan; in Haifa, the Dan Carmel—these three are of the best of the new American type, beautifully decorated and well served. The cost of a double room, with bath and breakfast, is around £4. At Tiberias, the Galleria Kinneret is intimate and comfortable, a bit strict on dining hours (early) but beautifully situated. In Jerusalem, the King David is Big Grand; I preferred the King's, which is equally central, and the Holy Land, out on the hills of Judea. The Cesarea hotel on the coast charges £10 15s. a day for two, without food. El Al's flight, by Comet, costs £99 return for the excursion fare: but this *must* be between 12 and 23 days. Outside these limits it rises steeply to £142.



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TATLER
2 SEPTEMBER 1964

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A FLASH OF GOLD IN THE SUN

The gold lamé swimsuit worn by Miss Wendy Farrington made a flashing arc against the sun as she performed a swallow dive off the high board at the Monte Carlo beach pool. Miss Farrington, former British ski champion and a member of the last British Olympic team, was among Riviera holidaymakers noted by Muriel Bowen overleaf with more pictures from the Côte d'Azur by Van Hallan



ON THE RIVIERA

MURIEL BOWEN REPORTS THE SOCIAL SCENE AT NEWPORT, RHODE ISLAND, AND THE RIVIERA

Miami beach shirts and dinner jackets should be packed by those who are going to see the America's Cup race off Newport, Rhode Island. Sou'westers and oil skins can be safely left for the next outing on the Solent.

LADY RAWLINSON, wife of SIR PETER RAWLINSON, M.P., the Solicitor-General, gave me this thumbnail sketch of Newport. "You automatically wear a dinner jacket if you are asked out in the evening. Newport loves formal parties. They don't need the America's Cup or anything else special for them to have 30 or 40 for dinner." Lady Rawlinson has lived much of her life in Newport where her mother, Mrs. C. MATHEWS DICK, entertains in style.

Formality is in the social life, not the sailing. There is no yacht club to speak of, the Ida Lewis Sailing Club being modest by Cowes standards. The big Victorian houses along Bellevue Avenue—"The Avenue"—hum with social activity. People were moving out of the big

houses 25 years ago; the famous Vanderbilt house, The Breakers, became a museum; and now, there are not enough big houses to go round. Mrs. AUCHINCLOSS, mother of Mrs. KENNEDY, has a house at Newport where she summers. So too have Mr. & Mrs. BILL ASTOR; Mr. JOHN BARRY RYAN; Mr. & Mrs. HOWARD CUSHING; and Mr. HERVEY FIRESTONE, maker of motor tyres by the billion, and his wife. A short time ago Mr. & Mrs. WILEY BUCHANAN—he used to be EISENHOWER's Chief of Protocol—bought one of the Vanderbilt mansions.

GARDENS OF SUMMER

The Newport Jazz Festival is world famous, but it doesn't have the same kudos locally as Tennis Week, always the second week in August. Debutante dances blossom in the gardens in summer. The local hotels are modest and only two in number. For people in The Avenue who want to take their guests out, there is either Christie's restaurant

Mr. & Mrs. Antony Norman had perfect weather and a perfect setting for their cocktail party at Cap d'Antibes. To their elegant villa, La Tourelle, Garoupe, they have added an arc-shaped swimming pool that follows the line of the harbour below



in the evening or Bailey's Beach for lunch. Like Lyford Cay in the Bahamas, Bailey's Beach is elegant and well dressed. Pucci shirts and pants for lunch, maybe, but never shorts.

Those coming ashore from watching the America's Cup races—which take place 18 miles out to sea—won't find any night clubs; Newport doesn't have any. There will be dancing, though, in the big houses, and more especially under canvas in the gardens. Newport's big dinner parties and private dances flourish because of a superb local catering service, which though not much more than a cook and butler service, meets with panache the needs of its small but demanding clientele.

SETTLING FOR SUNSHINE

Down on the Riviera the British are buying flats by the hundred. Quite a handful pay £50,000, and even more, mostly Londoners the estate agents tell me. Villas are not selling so readily, though one villa expected on the market in the next few weeks should not take long to sell: it is the late LORD BEAVER-

BROOK'S La Capponica, a real beauty.

LORD & LADY ASTOR OF HEVER have now settled into their permanent house in the cool of the hills, though as I write this they are cruising to Corsica. Friends come constantly to stay. Most recent visitor was VISCOUNT DE L'ISLE, a former neighbour from Kent, now Governor-General of Australia. Other Kent friends will soon be holiday neighbours. THE EARL OF CROMER, Governor of the Bank of England, & the COUNTESS OF CROMER have just purchased a villa nearby.

Holidaying at Cap d'Antibes are SIR AUBREY & LADY BURKE and their son KEVIN, who goes into Lazards for a year before going to Harvard. The balconies of the Burkes' Cottage de la Garoupe catch the sun from all angles as well as glimpses of fast-passing Tridents. This is a reminder of work which I imagine Sir Aubrey rather enjoys. As chairman of de Havilland (now part of the Hawker Siddeley group) he has seen the Trident through from drawing board to take-off as the fastest short range aeroplane on the European network. London to Nice

at 610 mph in a B.E.A. Trident was the fastest and most comfortable air trip I've ever had.

THE DESIGNER AND THE DEB

LORD & LADY WAKEFIELD OF KENDAL have had a party of all ages to stay at their Villa Violetta. From Biot, CAPT. EDWARD MOLYNEUX moved down to Monte Carlo for a few days to stay with friends. Now that his eyesight has made a remarkable recovery rumours persist that he will return to dress designing, a thought that must bring cold shudders to younger successors who will never be his equal. COL. JOCK CAMPBELL, a former chairman of the Guards Club, & Mrs. CAMPBELL now have Les Aubrets, a villa they purchased about a year ago and which used to be owned by Mr. JACK HYLTON. CAPT. CUNNINGHAM-REID, the former M.P., is at Valbonne and referred to by the younger generation as "Roberta's Father." Roberta Cunningham-Reid is a beauty who stands out among the current crop of debts. At Beaulieu, Mr. ARNOLD HOFLAND, a director of Shell, and his British wife, were



Mrs. Morris Cafritz, one of Washington's leading hostesses, on holiday in Monte Carlo



Lady Charles and her husband, Sir Noel Charles, Bt., a former Ambassador to Turkey, relax in the grounds of the Hotel Metropole, Monte Carlo. They came down from Châteauneuf de Grasse for the weekend to attend a concert at Prince Rainier's palace



Mr. & Mrs. Douglas Cleaver at Le Gaillard, their private bungalow perched high above Monte Carlo. The Cleavers spent the spring in a round-the-world cruise on the S.S. Rotterdam

MURIEL BOWEN CONTINUED

enjoying their Villa Romana. This is a showplace on a curve of the mountains above the harbour at Villefranche to which invitations are greatly prized.

WELL SET BY MOONLIGHT

Late one evening I went to Prince Rainier's palace for a concert in the cobbled courtyard. Red and white uniformed guards marched up and down outside the iron studded door, and with a moon over the mountains and the twinkling lights in the harbour below the whole scene was one of fairyland splendour.

ROBERT CASADESUS gave a vital and moving performance of a Ravel concerto accompanied by the orchestra of the Monte Carlo Opera Company. The backdrop was the open gallery of the palace, its crescent-shaped frescoes bathed in pale gold light. Concerts at the palace are now a regular feature of the high season. SIR NOEL CHARLES, a former Ambassador to Turkey, & LADY CHARLES had come down specially from Château-

neuf de Grasse for this one, spending the weekend at the Hotel Metropole. After the concert M. JEAN-EMILE REYMOND, one of Prince Rainier's Ministers, had a reception at the Palais de Gouvernement. It was 1 a.m. before people thought about going home.

GATECRASHING CLOUDS

The previous evening the Red Cross Gala Ball had taken place in less happy conditions. Perfect weather was forecast when the Ball opened on a large raft built out over the sea. But dinner was no sooner over than bulging masses of black clouds moved in from the direction of Cap Martin and unloaded drenching quantities of rain. PRINCE RAINIER AND PRINCESS GRACE stuck it out for a time with napkins over their heads. Mr. DAVID NIVEN found an umbrella, but there are few with the stamina to watch cabaret in such conditions. Soon, with hairdo's devastated and the festive spirit fading fast, there was a rush for base, while waiters, clutching unpaid wine bills, tried in vain to identify people who looked very different to

what they did less than an hour before.

ADDITIONAL DELIGHTS

In perfect, balmy weather Mr. & Mrs. ANTONY NORMAN had a cocktail party at La Tourelle, Garoupe. This is an enchanting villa which they have made much more lovely by the addition of an arc-shaped swimming pool (it follows the line of the harbour beneath) and a pavilion supported by thin white columns at the end of the garden. CAPT. & Mrs. CHARLES RADCLYFFE, who had come on from the Dublin Horse Show, were there, also SIR JOHN & LADY BUCHANAN-JARDINE and Mrs. RUPERT BUCHANAN-JARDINE; the REV. GEOFFREY DRUITT, recently moved from ministering at Dartmoor to Cannes; the British Consul at Nice & Mrs. STOCKLEY; LORD CHRISTOPHER THYNNE; Mr. & Mrs. FRANK SIMON; SIR BERKELEY & LADY ORMEROD; and Mr. GEORGE MONTAGU, quite the best dressed man I was to see on the Riviera, with his immaculate chalk white linen suit. Mr. & Mrs. Norman were off to Venice for a fortnight before a final stay at La Tourelle. Next year



In the pool at the Hotel Metropole, Mr. Michael Naughton and his daughters, Caroline and Rosalind. They come from Coombe Park, Kingston Hill. Mr. Naughton, who is in the property business, runs the Stable Restaurant and others in London



Mr. David Crichton, of the Foreign Office, with his daughter, Miss Fenella Crichton, her friend Miss Tara Weldon, and Mrs. David Crichton, in Monte Carlo



Lt.-Col. and Mrs. Brian Kent (above) take a cooling drink in the bar while their children, Ursula, Miranda and Diana (below) take a cooling shower on the beach. Diana is at Heathfield and will be joined there next term by Miranda



they move into the Château de la Garoupe, recently inherited from his mother, the late HON. LADY NORMAN.

THE HOTEL GAIETY

At Monte Carlo there was an air of festivity round the swimming pools by day and on the dance floors in the evening. I saw the EARL OF STRATHMORE, first cousin of the Queen, lunching at the swimming pool of the Hotel Metropole. There were a number of English families with young children enjoying the pool. In the evening the Hotel Metropole's open air terraced restaurant with its view over trees to the sea, with the Casino on one side looking like a floodlit wedding cake, is a very gay meeting place. Part of its charm is that dancing goes on through dinner. I saw Mr. L. E. BEVAN, the banker, there, also SIR ERIC MÉVILLE; Mr. & Mrs. M. S. NAUGHTON; SIR GRAHAM & LADY ROWLANDSON; MAJOR A. C. SCOTT and his son and daughter; Mr. & Mrs. RAY NOBLE from Jersey; and COUNT & COUNTESS CARL JOHAN BERNADOTTE. Mrs. MAXIE COSGROVE from Dublin she was off to St. Tropez

next day on a friend's yacht and hoping that her husband, then in Saratoga for the yearling sales, would join her later on the Riviera.

LADY DETERDING, who has the most beautifully designed jewellery, had a large party to dine one evening at the Hotel de Paris. SIR HAROLD & LADY SAMUEL were having a quiet holiday at this hotel and others there included KING PETER OF YUGOSLAVIA and his wife; Mr. & Mrs. DANIEL PRENN; LT. COL. G. SINCLAIR; MISS MERLE OBERON; and Mr. CHARLES CLORE, with a suntan as impressive as his business acumen.

HIGH DIVES AND DARLING PEOPLE

At the Monte Carlo beach there were cheers from a score of nationalities for Miss WENDY FARRINGTON for her superbly executed swallow dives. In her gold lamé swimsuit and her blonde hair flying in the breeze it was all most spectacular. Miss Farrington, who skied for Britain in the Olympics this year and in 1960, is the daughter of COL. & Mrs. REGINALD FARRINGTON who live in Monte Carlo.

Mr. & Mrs. DOUGLAS CLEAVER were at

Le Gaillard, their beach house pitched high on the rocks. They had a round-the-world spring this year, they told me, cruising in the *Rotterdam*. With them in Monte Carlo were their daughter and son-in-law Mr. & Mrs. DAVID CRICHTON. He is in the Foreign Office, and is only able to exchange the formal dress of Whitehall for scarlet printed cotton beach garb for a short holiday. Another holiday party was that of LT. COL. & Mrs. BRIAN KENT and their three daughters, who had come in from their villa at Beaulieu for a swim in the Monte Carlo pool. For several years he was secretary of Monte Carlo golf club.

People who like conversation with a spark were stopping for cognac and coffee with Mrs. MORRIS CAFRITZ, the famous Washington hostess, at her green & white striped beach tent. With the Presidential election so near she told me that Washington is presently "in limbo." She was full of praise for LORD HARLECH, the British Ambassador, & LADY HARLECH and their impact in Washington. "A divine pair; everybody thinks them just darling."



Prince Rainier and Princess Grace of Monaco arrive for the Red Cross Ball



Miss Kitty Cooper and Miss Janette McMaster



Miss Barbara Williams and Mr. Howard Carr. He is one of the Carrs of Carlisle



The Begum Aga Khan at the Red Cross Ball



Mr. David Walker-Heneage and Mrs. David Bellamore

COUNTRY WEDDING

Miss Virginia Susan Tomkinson, twin daughter of Mr. & Mrs. W. R. Tomkinson, of Hilborough, The Warren, Kingswood, Surrey, was married to Mr. William Andrew Evans, 5th Royal Inniskilling Dragoon Guards, son of Major-General & Mrs. R. Evans of The Grove, Stocklinch, Ilminster, Somerset, at St. Andrew's Church, Kingswood

1 The bridal party leaving the church; the best man was Mr. Sandy Evans; the bridesmaids: Miss Angela Hadfield, Miss Diana Tomkinson, twin sister of the bride, Miss Rosemary Tulloch and Miss Sue Gay Hill; the two pages: Nicholas Goldschmid and Diarmaid Kelly

2 Miss Felicity Gill with an eye on the weather

3 Pages Diarmaid Kelly and Nicholas Goldschmid resort to the inevitable

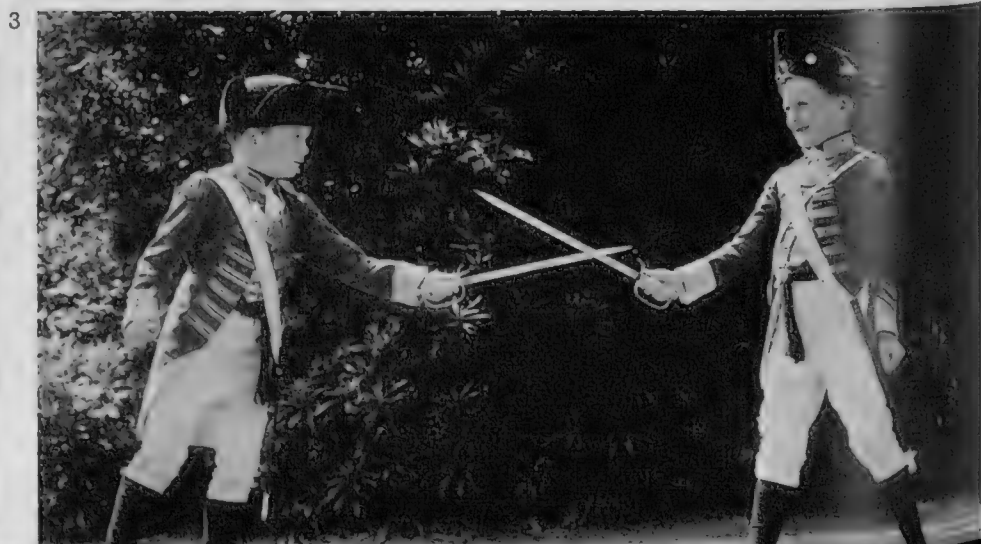
4 Miss Virginia Richards, Miss Tana Keenan and Miss Brigid Keenan

5 Miss Lyn Davies, Mr. George Ennor, Miss Mariqold Hubbard and Miss Helena Gillman

6 Miss Anne McCallum with her father, Mr. Colin McCallum

7 Major-General and Mrs. R. Evans, the bridegroom's parents

8 Mrs. W. R. Tomkinson, the bride's mother





LETTER FROM SCOTLAND

440 TATLER 1 SEPTEMBER

It is perhaps not generally known that Cedric Thorpe Davie, master of music at St. Andrew's University, is a prolific composer of film music with 30 films including *Rob Roy* and *Kidnapped* to his credit. But lately Mr. Davie has had to put film music behind him, for he has been concentrating on a commission for the B.B.C.

The work entitled *Fantasia No. 2 on four Scottish tunes* has been composed to coincide with the opening of the Forth Road Bridge. "As the title implies I have taken four traditional tunes that are apt to the occasion and woven these into a musical pattern," the composer told me. "Two are from Fife and the others from Edinburgh, old tunes lost in the mist of antiquity, as it were."

The tunes are *Out over the Forth*, *The Wee Cooper of Fife*, *Within a mile of Edinburgh Toon*, and *Within a furlong of Edinburgh Toon*. The new work will be performed before the Queen and the Duke of Edinburgh on 4 September by the B.B.C. Scottish Orchestra, conducted, of course, by Mr. Davie.

JOURNEY INTO THE FUTURE

At a time when most men would be content to look back on a full life, Sir John Maxwell Erskine, Bt., G.B.E., is looking forward to

becoming the first Scots Governor of Northern Ireland. "This for me is in the nature of a call. It's a new challenge and I can't wait to get started," Sir John told me with an enthusiasm characteristic of this buoyant 70 year-old.

After a career soaring from solicitor banker to directorships and presidencies that take up more than half a column in *Who's Who*, one would not blame him for retiring. But nothing is further from his mind. "I have never thought of putting my feet up. I have always had extra-mural activities," he admitted. "As long as I can carry out a worthwhile service, that is what I'll be doing."

Sir John, who has just been made a baron, will be the Queen's first Presbyterian representative in Northern Ireland and is no stranger to the country. He has made annual visits for the past 10 years as independent chairman of the Joint Exchequer Board, the financial bridge between Westminster and Stormont. Lady Erskine is not so familiar with the country but looks forward eagerly to settling in to Hillsborough, the official residence of the Governor, at the end of November.

JOURNEY INTO THE PAST

When the Moderator of the General Assembly of the Church of Scotland visits Canada this month, it will be a sentimental journey, for the Rt. Rev. Dr. Duncan Fraser has boyhood memories of the country he hasn't seen for 50 years.

Bearing greetings from the Assembly he will be the first Moderator to visit the United Church of Canada and the Presbyterian Church. His first stop will be at St. John's, Newfoundland, to attend the General Council of United Churches, and he will be travelling through every main centre until he reaches Victoria, B.C.

But it is Saskatchewan that will revive old memories for Dr. Fraser. "My wife and I will probably make a sentimental journey to Rouleau where my father was at one time minister," he told me. After 38 years as Parish Minister at Invergordon it will indeed be a "journey into the past." J.S.



Brides in the North: Mr. Kenneth Cameron, Advocate son of Court of Session Judge, the Hon. Lord Cameron, was married to Miss Jean Murray, daughter of Colonel Granville Murray, of Thornhill, Dumfries, at Holy Trinity Church, Melrose



Mr. John Mackenzie Apold, son of Mr. and Mrs. Knut Apold of Hamilfield, Beith, Ayrshire, was married to Miss Gillian Bourke Maclean, younger daughter of Sir Robert and Lady Maclean. The bride was attended by two pages, the Hon. Patrick Conyngham and Torquil Macleod, and seven bridesmaids, Miss Frances Leggat, Miss Katherine Stormonth Darling, Misses Karen and Susan Apold, Miss Fiona Barr, Miss Rosanne Watson and Miss Penelope Stenhouse. Mr. Douglas Lindsay was best man. The ceremony was at Paisley Abbey

A trip round the lake

A miniature transport system makes Stapleford Park unique among Britain's stately homes. Visitors to Lord and Lady Gretton's 16th-century home near Melton Mowbray in Leicestershire are taken by miniature train to the lake for a trip on a model liner. The one-mile railway was built six years ago by Lord Gretton and the system is directed by the Hon. John Gretton who frequently drives one of the locomotives. The trip round the lake is in a replica of the S.S. *Northern Star*, made from drawings of the Shaw Savill liner. She cruises round the lake in 15 minutes at $3\frac{1}{2}$ knots to enable visitors to see the colony of Canada geese (one of the oldest in the country) and the

island heronry. Extensions were made to Stapleford House during the reign of Charles II and it houses the Thomas Balston Collection of Staffordshire portrait figures, presented to the National Trust by the collector. The Grettons have converted a former riding school into a tea room, where the catering is supervised by Lady Gretton.

Below: Lord Gretton points out places of interest as the model S.S. Northern Star cruises around Stapleford Park's 11-acre lake. This is the world's largest model liner to carry passengers, and it is expected that 12,000 people will have travelled on her by the end of this season. Bottom of page: visitors have tea on the lawns in front of Stapleford House, which has been in Lord Gretton's family since 1898. The house dates from 1500.



PHOTOGRAPHS: DESMOND O'NEILL



Below: Mr. W. S. Clarke retired after 45 years with British Railways to become guard on the Stapleford miniature railway. He is seen talking to the Hon. John Gretton, the Grettons' elder son. Bottom left: Lady Gretton is proud that her personal supervision of the catering arrangements has earned Stapleford teas a reputation as "the best in the Midlands." Bottom right: the Hon. Anthony Gretton, younger son of Lord & Lady Gretton, carries some of the plants that are sold to visitors into the Souvenir Shop, formerly a venison house

Opposite page, top: waving to the passengers on the miniature railway is 81-year-old Mr. Harry Taylor, the official train-spotter. Mr. Taylor has been a horseman all his life, and his job is to see that no visitors wander on to the line at this point. Below left: the Hon. Mary Ann Gretton, elder daughter of Lord & Lady Gretton, takes tickets for the trip round the lake. Below right: visitors admire the treasures of the Long Gallery. The 80-foot long room was left unfinished in 1899 and pictures and tapestries hang on bare, but mellowed, walls





SNOW IN THE SUN

By Gaby Karminski / Pictures by Alan Vines

It's an accepted fact that most big things start off in quite a small way, and the success of St. Moritz as an internationally famous winter sports resort is no exception to that rule. It began with a bet made in the autumn of 1864 by Johannes

zards could bring. But the pass was bathed in sunshine and they arrived at Badrutt's hotel not frozen, but drenched in perspiration and half-blinded by the snow. Unsurprisingly, nobody had thought to pack sunglasses. So Badrutt



Badrutt, the proprietor of a St. Moritz hotel. His guests were four Englishmen on the point of departure for London before the rigours of the Swiss winter set in. Badrutt declared that the winter in St. Moritz was milder than in England despite the snow. He added that they would be able to walk about in shirt-sleeves at Christmas, and backed his claim by an offer to reimburse them for their journey and all expenses if they visited him during the winter and found his words untrue.

Still sceptical, the four accepted the wager and set off from London just before Christmas, travelling by sleigh from Chur over the Julier pass to St. Moritz, warmly wrapped in furs and stoically prepared for the worst the bliz-

kept his money and more: the party returned with friends and more friends till the potential of St. Moritz was fully realized.

One hundred years later author Hugh Merrick and his wife stand at the top of the Corvatsch, where skiers are whisked in the telephoric cable car for a venture new to St. Moritz—summer ski-ing. For the Merricks it is a sentimental journey: they met 36 years ago in the mountains and together are reviving memories of Switzerland. Mr. Merrick's new book is called *The Perpetual Hills*, a personal anthology, illustrated by quotations from past authors who have also loved the mountains. He is also an avid Alpine photographer and, with his wife, takes a last nostalgic look at the majesty of

Left: a sight new to St. Moritz, visitor arriving for a ski-ing holiday during the summer. Opposite page: Mr. Max Robbi, one of Switzerland's best skiers and president of the St. Moritz Ski School. It was through Stavros Niarchos asking him the potential of summer ski-ing in St. Moritz that the Piz Corvatsch idea was born

unspoiled mountains. For the Merricks' special place is still being discovered; areas of rock are still being blasted away and a centre established for all-year-round ski-ing.

The scheme originated with Mr. Max Robbi, doyen of skiers and of St. Moritz in particular, who had long been agitating for his favourite sport to be carried through the year. He communicated this interest to Stavros Niarchos, the shipping magnate, while they were ski-ing on the north side of St. Moritz some years ago, and at a cost of more than £1,200,000 to date, Robbi's dream has been brought to life. Niarchos is the benefactor: according to Swiss Government regulations a backer must be found, and he supplied a blank cheque against public subscriptions. Even

At the end of July, giant ski-slalom races were held on the glacier of the Piz Corvatsch in the mornings, and yachting races on the Lake of Silvaplana in the afternoons. Dr. Auer is an expert skier and keen yachtsman and is going to Tokyo for the Olympics.

More leisurely pastimes can be indulged in a sun that, if too rich in ultra-violet rays for comfortable tanning, is ideal for outdoor activities. On the lake of St. Moritz you can relax and fish its densely populated waters, or the more adventurous can go sightseeing by helicopter from nearby Samedan airport, flying low over the mountains and landing on the glaciers for spectacular views. It requires energy and a high degree of fitness to reach these points on foot, but climbing is consis-



now, the work is still in progress. The television relay station that we shall be able to receive in England is incomplete. Rock had to be blasted away so that a firm bed of concrete could be laid for a new 12-sided restaurant on the very edge of the mountain. It will be of outstanding modern design with an inverted roof shaped like an umbrella blown inside out; all 12 sides will be of double glazed glass and from these huge picture windows will be seen unrivalled views of the mountain world in all its moods of might and majesty.

The Flying Dutchman trophy was a special feature of this season at St. Moritz. Dr. Fred Auer and his wife, Heidi, are responsible for introducing the novel "double sport" of ski and yacht racing.

tently popular with the younger folk, while their elders play polo, go riding or enjoy a round of golf. St. Moritz also boasts Europe's most active chalybeate waters and its high reputation as a spa is enhanced by the modern health establishments where, in the hydropathy clinics, the action of the solar rays on peat, pine and larch is harnessed in a relaxing treatment claimed to have a remarkable curative effect.

In the evenings the town takes on a new air. Ski clothes are replaced by elegant evening gowns and a glamorous night life starts up to the sound of high heels clicking on an Italian tiled floor.

The new round begins and St. Moritz, long known as the Queen of winter sports resorts, now claims her summer crown.

Top row, from left: Dr. Fred Auer and his wife, Heidi. Herr Andrea Badrutt, great-grandson of Johannes Badrutt, who started St. Moritz as a ski resort; his descendant owns the Palace Hotel and is on the board of the Piz Corvatsch Company. Herr Rohner, who is director of the Piz Corvatsch railway, is also in charge of building the restaurant; the telepheric cable car is used during off-peak hours to transport building materials to the site. Signore Rossita Natta, the wife of Prof. Julio Natta, winner of the year's Nobel prize for chemistry. Mr. & Mrs. Carlos Reyes Bayot from Manila in the Philippines stopped at St. Moritz during a

four-month world tour and saw snow for only the second time in their lives; Mrs. Bayot is a popular social hostess in Manila and comes from the Gonzalez family of Spanish nobility. Author Mr. Hugh Merrick and his wife
Centre row, from left: Herr Otto Koller (*far left*), president of the Swiss Credit Bank in St. Moritz, and also president of the Piz Corvatsch Company, inspecting the restaurant construction. Conductor Herbert von Karajan (*far left*) and shipping magnate Niarchos (*facing camera*) arrive on the ski slopes by one of the helicopters in the fleet sometimes used to carry building materials to the restaurant site; in August von Karajan

conducted a special concert in St. Moritz with the Berlin Philharmonic Ensemble. The Marquis de Surva à Bonzo, of Toledo, rides to relax after a morning's ski-ing. Mr. Peter Kasper, director of the Swiss National Tourist Office and a member of the board of the Piz Corvatsch Company
Bottom row, from left: Dr. Ihr Fueter and his wife Anna Marie Blanc, the Swiss film actress. Mr. Jeffrey Smith, the 29-year-old motor-cycling champion spent a short holiday in St. Moritz on his way to Lvov in Russia to compete in the USSR Grand Prix Motor Cross World Championships; Mr. Smith had just driven from



where he won four first prizes. Mrs. L. Pritchard Robinson and her husband, Hon. L. Pritchard Robinson, brother of the late Lord Prittle, arrived in their pure white Rolls-Royce, straight from the Caribbean where they had spent the winter; with them is their friend Mrs. Frank Kay from Laxfield in Suffolk. Mrs. R. Wolfson from Birmingham, Mrs. Anita Roman, an Australian on her sixth round-the-world trip but making her first visit to St. Moritz, with Mr. & Mrs. Alfred Pinnick of Birmingham. Mr. Pinnick is managing director of the Alwayse Castor Company





Above: the restaurant under construction 10,000 feet up the Corvatsch. Ice has to be smashed out of the rock where it has been embedded for centuries. Top, from left: Signor Biagio Ferrario, director of an Italian tourist agency and inventor of the ski-bicycle which he brought to the Corvatsch to test. Princess Maria Christina of Bourbon-Parma. Mr. Andrew Mack of Essex, recently returned from a British Antarctic survey conducted by Sir Vivian Fuchs, intends to work in St. Moritz with the *Club Méditerranée* whose members enjoy an afternoon's sailing after a morning spent ski-ing. Right: the impressive Piz Corvatsch







THE PATTERN OF PARIS



The kaleidoscopic pattern of Paris couture has had an extra big shake-up this year, with almost every house registering the swing towards the casual, sporty, functional clothes that are becoming international currency.

Collections opened gaily with flurries of trousers, culottes, breeches, sweaters and suede, and were packed throughout with hoods and helmets, scarves and thick, coloured stockings. Unity Barnes' report opens this way too, with photographs by Georges Veron.

The essence of the Autumn '64 look is summed up in these pictures from Courrèges, who this season has moved well into the lead as an important setter of trends with his decisive, witty collection, based firmly on his favourite white-beige-brown theme but crackling with sharp colours, too. His reedy trousers are refined still further, his above-the-knee skirts are boldly new yet wholly acceptable.

Left: Courrèges stops all his skirts just above the knee, achieves a perfect balance by showing mid-calf boots with everything. His camel-toned tweed coat is check-lined, covers seven-eighths of a skirt which sits low on the hips with a soft camel sweater tucked inside it. Shiny white leather boots and gloves.

Far left: an ice-white gaberdine suit, with Courrèges' own most individual signature stamped firmly on its square, double-breasted jacket and elongated trousers slit at the instep. The overblouse beneath it and the chin-strapped bonnet are in brown and white calfskin.



At Nina Ricci, Gerard Pipart, too, opened with sporty, trousered suits, hooded jersey dresses, military coats. His waisted cavalry twill coat and culottes with neat turn-ups are worn with a navy sweater and back-of-the-head beret. His stockings are husky, shoes by Roger Vivier have high tongues. Make up of these pages is by Harriet Hubbard Ayer



Guy Laroche's "motorcar driver outfits" mixed leather, flannel, gaberdine, fur and heavy knits. His gay little tartan suits—this one, in scarlet, black and white has a double front panel to its brief skirt—sport matching gaiter-boots by Roger Vivier. Close-fitting helmets in fur or felt ran right through the collection.

Olive corduroy trouser suit from Capucci has an acid yellow wool hooded blouse inside. The long, narrow jacket echoes the line of his suits and redingotes shown in his typically Italianate colouring. The photographs on the next eight pages were taken at the Mobilier National in Paris, State depot of antique French furniture and tapestries bound for world wide Embassies or the National Palaces of France

THE PATTERN OF PARIS



Jacques Heim went overboard for short skirts, Bermuda-length shorts, knee breeches (true and false) in his cheerfully youthful collection. His above-knee length camel coat covers a white wool dress, has white revers and a snowy felt hat. The thick wool trompe l'oeil stockings are camel and white



Castillo sprang a big surprise with his youthful, casual clothes. His cleverest trick was to build culottes into a simple looking coat—as here, in grey tweed reversing to scarlet tartan, with a little deerstalker cap. Thick grey wool stockings match the suede shoes by d'Aya



Venet's collection was an exercise in beautifully sculptured coats for every hour of the day, over complementary, self-effacing dresses and jumper suits. His camel coat with waist-deep, cape-like sleeves had a little buttoned-on tab belt at back and front, was worn with a brown and white tweed dress, a white felt forward beret. Shoes by Charles Jourdan.



At Christian Dior, the biggest news was Marc Bohan's Russian look—in his squared jackets, fuller skirts, Moujik blouses, fur edging to coats and suits. His peasant-style brown and white tweed suit has a big fringed headscarf; the blouse is in brown crepe. Dior news included many, hand-knitted wool and chenille sweaters, much black, plenty of red, flashes of his latest clear, strong blue, the return of faille.

THE PATTERN OF PARIS



Michel Goma at Jean Patou bloused the tops of his suits and dresses, swung his coat shapes from broad to narrow. A subtly cut coat-dress in gingery wool crepe has a back panel opening from a flat shoulder line; the belt is a double leather thong. In London at Debenham & Freebody. The narrow line is balanced by a big sable brimmed hat. Shoes by Charles Jourdan.

Pierre Balmain used thick, soft tweed for bulky coats, off-setting them with slim waist-defining dresses. Here, a string-beige and grey tweed coat with stand-up collar tops a jumper suit in beige jersey. His close-fitting caps and helmets covered hair cut to Eton-crop length by Alexandre and softened only for evening by a looped chignon.



Paton's soft-shouldered jumper suit in pistachio wool crepe is gathered into a flat band at the neck. A mink cravat folds inside, matching the mink hat



At Pierre Cardin, jackets were longer, skirts shorter, waists dropped. Suits had loose ring collars in fur—chinchilla, above a neat little grey flannel suit, wide-skirted, and a deep, soft pillbox also in grey

THE PATTERN OF PARIS



Pierre Cardin ran the gamut of colourful invention in a collection which opened with a group of suede-and-knit sports clothes. The most unexpected puts an almost ankle-length olive suede coat, fox bordered, over a paler olive skirt, mixed with a sweater and stockings madly patterned in pink, blue and red. Olive suede ankle boots



At Jeanne Lanvin, a beautiful collection by Crahay offered narrow coats, riding jackets, knee breeches, fur-lined three-quarter coats. A cream gaberdine suit with his short, straight jacket has a beaver collar above buttoned-back, military revers; a head-hugging beaver cap



Yves Saint-Laurent showed a collection which made no teenage concessions and had a continuing flavour of the 'Thirties. With tiered and mid-calf skirts, much black, soft cloqués, cobwebby lace, tunic, the look is slender, formal, very sophisticated. His white wool coat stops two inches short of the hem of the white jersey dress, is belted with a narrow strand of white leather and bordered with ranch mink



Lanvin uses heavy yellow rebrodée lace for the gently belled skirt of an evening dress. The bodice is in frosty white, low cut, flounced at the elbows and waist and tied around with white satin ribbon.



Characteristic of Yves Saint-Laurent's soft, minimised late day dresses were a group in cloqué and crepe covered by lace coats. The prettiest in sharp turquoise cloqué, with a crossed bodice, a high drawstring waistline, had a coat in muted lavender lace. The necklace has a big flat pendant on a strand of small pearls.

Right: Chanel, in one of her best-ever collections, makes her own individual contribution to the trouser story—here, in the form of an evening pyjama suit in white and gold matelassé, with a long white chiffon coat. Unmistakable Chanel touches are the massive ruby-and-emerald stoned brooch, the high-heeled sling-back shoes shown with everything.

Far right: Dior's dress in pearl grey faille has a long Anna Karenina jacket encrusted with coral beads and rich silk embroidery and is edged with chinchilla.

THE PATTERN OF PARIS





PARIS COPY

GOOD LOOKS
BY
ELIZABETH
WILLIAMSON

Copy the smooth cat head. Copy Carita's Tulip Line cut for Cardin. A smooth curl curves symmetrically over a straight half-fringe (see sketch on right), sweeps softly away from a ghost-pale face. Copy Alexandre's basic crop for Balmain's collection. If you dare. He calls it Snobissimo, shingles it very short and raggedy at the back, cuts a wispy fringe (sometimes) and sweeps the sides fiercely behind the ears. This style needs cutting every other week, only looks Snobissimo on the most stylistic faces. Copy Alexandre's two evening braids plaited into two loops (see sketch on left), fastened securely on the back of the shingle by two jewels. See sketch No. 2. This was Balmain's night look. Another copycat idea from Paris—a smooth black bow pinned dead centre over a soft, full fringe at Chanel. Copy Harriet Hubbard Ayer's make-up that paired with the Alexandre heads. This in turn copies the vivid brilliance of an old miniature—lips coloured Persian Rose, skin shaded a sandy colour called Desert and given a final film of Beige Rose powder. The eyes have the fascination of a mosaic with a gilding of Gold eyeshadow stick. Sketches by Barbara Hulanicki

on plays

Pat Wallace / The noblest of them all

The star of *Camelot* is Mr. Laurence Harvey but taking a bow alongside him and the director, Mr. Robert Helpmann, on the first night was Mr. John Truscott. And a very proper thing this was, for one of the greatest attractions in this musical show from New York (which, incidentally, is all about England) is the designer's use of colour in scenery and costumes. *Camelot* can rightly be called a show for it is the luxurious beauty of the staging that makes the most lasting impact. Mr. Frederick Loewe's music is no more than agreeably tuneful, and there is not a single hit that "sends them out to the bars humming."

The play is based on T. H. White's book *The Once And Future King* and follows it quite faithfully. Much of the humour is lost in the translation and lines like: "Joust you wait and see" are no substitute for Tim White's fanciful but very funny invention. This is a pity and, for entertainment, one turns instead to the story of King Arthur, Guenevere, Lancelot and the Knights of the Round Table or to the freshness and splendour of the production.

Arthur is a young man as the play opens, still advised by the friendly magician, Merlyn, who has the gift of "remembering the future" as the King puts it, and is able to give his pupil marvelously practical advice. It is sad from Arthur's point of view that Merlyn is himself bewitched and disappears so early in the King's reign. Pretty sad for the audience too, because Mr. Miles Malleon plays Merlyn with almost the only touch of wit to the proceedings. With his beautiful wife, Arthur sets about the formation of his guild of knighthood, and the Round Table comes into being. Lancelot arrives from France to

become the King's closest friend and to fall fatally in love with Queen Guenevere. This triangle is all the more tragic for the nobility of the people concerned: both the lovers love Arthur too, but he is the noblest of them all about the situation. The play must end in the sorrow of these three characters, but not on a genuinely depressing note since the audience has not been deeply concerned with their fortunes in any case.

Mr. Harvey's Arthur is an engaging performance, light-hearted in the main and, like everybody else, beautifully clothed. His Harrison song technique of talking on key is successful and by the time he attempts a little dance, the house is with him to an encore. As Guenevere, Miss Elizabeth Lerner sings adequately and makes the fabled Queen a thoroughly nice girl, while Mr. Barry Kent as Lancelot has by far the best voice in the show and also rates an encore for his singing of the only half-way memorable number, *If Ever I Would Leave You*. In his far-too-short appearance, Mr. Malleon's Merlyn was splendidly absent-minded and appealing, and another of the successes of the evening (a very real one)—was Miss Moyra Fraser, all purple and sequins and long witty legs, in the part of Morgan le Fey.

This must certainly be the easiest show in London to look at. The contract of startling primary colours and muted silvers and pastels is a joy to the eye, and the ingenuity of the many sets is positively exciting. But that is where the excitement ends; one carries away scarcely a bar of the music and no memory more dynamic than that of a stage full of very well directed, perfectly pleasant people.



TOM HUSTLER



JOHN TIMBERS

Top of page: Laurence Harvey as King Arthur and Elizabeth Lerner as his Guenevere in the Lerner & Loewe musical *Camelot*, adapted from T. H. White's *The Once and Future King*. Pat Wallace reviews the show above. Right: Bernard Kay, Bernard Brown and Gordon Heath appear in *The Meter Man*, which has just started a fortnight's run at the LAMDA Theatre. This is an experimental play by C. S. Forbes, who recently made his TV debut with *The Perfect Friday*; as Scott Forbes, he is already established as an actor and has recently appeared in Pinter's *The Lover* and Diana Morgan's *The Dark Stranger*. Gordon Heath has come over from Paris specially for the production, and it will be the first time he has appeared in England since Norman Vane's *The Expatriate* in 1961.

on films

Elsbeth Grant / Hearing isn't always believing

The Italians are so accustomed to dubbed films, I am told, that they don't turn a hair if a flat-voiced, level-spoken American actor like, say, the excellent Mr. Henry Fonda speaks in the voice of an operatic Milanese, but ever since I heard a Russian Desdemona cheeping away like a South Kensington sparrow I have regarded dubbing as an unwelcome distraction at best, and at worst as a disaster. Give me sub-titles (intelligent ones, naturally) any time.

It's true that in the latest Italian bumper-package-deal, **Yesterday, Today and Tomorrow**, comprising three raffish films directed by Signor Vittorio de Sica, Signorina Sophia Loren's own voice is used in the English dubbing and every inflection is recognizably hers. This is partly why she comes out of the film so much better than her charming co-star, Signor Marcello Mastroianni, who speaks no English. Even if he did, though, I think he would still have been at a slight disadvantage since the production seems to have been designed by Signorina Loren's husband, Signor Carlo Ponti, specifically to show off her beauty and talent.

These three stories are not for Puritans but they are handled with disarming wit and discretion: I do not normally consider pregnancy, marital infidelity and prostitution ideal comedy material but I think you'd have to be a fearfully stuffy old thing to take offence at this particular picture (from which the young, are, anyway, barred by an "X" certificate). Signorina Loren's versatility cannot but compel admiration. The three performances the director has lovingly drawn from her are like a fireworks display.

She is wonderfully earthy, vital and voluble in the first episode, set in the colourful slums of Naples, where she is wanted by the police for selling contraband cigarettes to support her out-of-work husband (Signor Mastroianni). She is pregnant, and as some benign Italian law rules that pregnant women and mothers of babes under six months old cannot be sent to prison, she means to stay that way. Signor Mastroianni is loyally co-operative until their eighth child arrives, when the strain of family life and non-stop fatherhood proves

too much for him. Blazing with scorn for his inadequacy, Signorina Loren is popped into jail.

This episode is tinged with sentimentality (are the Neapolitan slums *quite* so picturesque and the slum dwellers really *such* lovable people?)—and so is the third, in which Signorina Loren plays a ravishing Roman call girl with inconvenient (and unlikely?) religious principles. Here Signor Mastroianni is given his only chance to shine, in the role of a frantically frustrated client. Signorina Loren stages a striptease that throws the poor man into a state of yelping excitement. Then as the last wispy garment comes off, the dear girl suddenly remembers she has taken a vow of chastity for a week—in a selfless effort to interest her patron saint in saving the soul of the lovesick youth next door. Signor Mastroianni, seething with impatience, is forced to join her in prayer at the little shrine beside the couch on which, when not involved in good deeds, she plies her trade.

Miss Loren is deliciously uninhibited as the golden hearted tart, but we've seen her do this sort of thing before. I was far more impressed by her flashing, diamond-hard performance in the cynical second episode. It is by far the most stylish thing she has ever done. The spoiled, selfish wife of a rich Milanese industrialist whose preoccupation with business bores her, she is driving along in her new Rolls-Royce convertible with Signor Mastroianni, a struggling young writer, her seemingly somewhat reluctant lover. She persuades Signor Mastroianni to take the wheel while she tells him dreamily that material things mean nothing to her, truly nothing, nothing—but the moment the unfortunate chap damages her carbyswerving to avoid running down a small boy, it's painfully clear that material things are, in fact, the only ones about which she cares. You'll find it hard to recognize Signorina Loren in the elegant, hard-faced sophisticate who values her expensive new toy more than the life of a child.

In **Love From The Proper Stranger**, a sales girl from Macy's (Miss Natalie Wood) tracks down an unemployed musician (Mr. Steve McQueen) to tell him she is pregnant as a



Sophia Loren plays that legend of popular fiction, the prostitute with a heart of gold, in one of the three episodes in de Sica's *Yesterday, Today and Tomorrow*. An unconventional member of her profession, she takes a vow of chastity for a week and observes the religious holidays

result of having spent a night with him somewhere or other. He had entirely forgotten the incident, has since taken up with a good natured "stripper" (Miss Edie Adams) and sincerely hopes Miss Wood will not upset his little apperart by insisting on marrying him. To his relief, all she wants is the address of a doctor who will terminate her pregnancy. During the squalid business of finding an abortionist and raising the money to pay his ex-

tortionate fees, Mr. McQueen falls in love with Miss Wood. The hand-held camera technique is effectively used by the director, Mr. Robert Mulligan, to explore the family backgrounds of the two young people, the New York streets, a dismal city playground, the abortionist's sinister house and the "stripper's" cluttered flat. Everything about the film is extraordinarily convincing—except the happy ending, which is entirely out of key.

on books

Oliver Warner / History of a hotel

The management of the impressive Savoy in the Strand treasures the manuscript of Arnold Bennett's novel, *Imperial Palace*, written over 30 years ago as a sort of Savoy documentary. Now comes Stanley Jackson's *The Savoy: the Romance of a Great Hotel* (Muller 50s.), a narrative of 75 years vigorous life. Though it is a shade too long, and sometimes reads like a catalogue of shining people and their very odd ways, it is a detailed panorama of a big and successful enterprise, of which one of its managing directors once remarked that his hotel, though expensive, was not dear. There are a number of evocative photographs, none more so than that of the courteous, knowledgeable and autocratic Sir George Reeves-Smith. There are some refreshing glimpses of Churchill in peace and war and this is well documented social history with plenty of anecdotes.

A highly individual piece of work is *Number One: a Story of Landru* by René Masson (Hutchinson 30s.), well translated from the French by Gillian Tindall. This is a novel based on the life of a mass murderer, Henri Landru, who exercised his horrid craft during the First World War. It is an ambitious project, and to

tell the man's story in the form of a novel, sticking closely to the facts as published at his trial and as background, was perhaps as good a way as any to get to grips with a warped mind. The author says: "I feel quite near to Landru. He killed to safeguard his personality, and I write for the same reasons." As the work unfolds—close, careful, objective, pitiless—one begins to have a notion of what Masson means when he adds: "Murder and writing are both a means to an end." I would suggest that the purpose of such a book is to "fulfil" rather than to "safeguard." Landru certainly comes to life before he reaches the guillotine, and such is the fascination of crime that the murderer, who incinerated his victims, received at least one letter saying: "Yours till the oven."

Readers are notified that *Passport to Oblivion* by James Leasor (Heinemann 18s.) is the first of a series of suspense novels in which Dr. Jason Love will be involved. It is a Secret Service thriller in the most expert manner. There are all the expected ingredients: murder, sex, mild sadism, double agents, miniature and ingenious lethal weapons; a ramified plot involving international events; an attempt on

the Shah of Persia's life; and of course Jason as the centre-piece. Among the doctor's ingredients are a passion for vintage motors, an expertise in judo, and physical fitness equal to the most staggering hazards and incidental damage. How Jason will develop is a matter of some excitement, for if his first adventure is any guide, I can foresee a succession of thrills to please even jaded "suspense" addicts.

As for the explosive politics with which spies and intelligence services are concerned, Harry Schwartz, in *Tsars, Mandarins & Commissars* (Gollancz 25s.) poses the question of whether or not the West rightly understands the nature of current Soviet-Chinese relations, and provides a summary history of the subject. "The essence of the matter," says this Moscow correspondent of the *New York Times*, "is that it is in the American interest to help sustain Chinese independence of the Soviet Union." How many of his fellow countrymen will agree with him? Without doubt he has a point, and his clear, persuasive exposition of matters which directly affect us as well as other nations is well worth attention.

Briefly . . . The Shell Guide to *Worcestershire* by J. Lees-Milne, who is adviser on historic buildings to the National Trust, celebrates a county as notable for its architecture as for its orchards and its cricket. Anyone who has yet to discover

the charms of, say, Bewdley on Severnside has a treat in store, and Worcester itself well repays its special section . . . Ron Brewer's *Donkey Man* (Hutchinson 18s.) will attract anyone with the sense to value donkeys, and he was indeed a prize ass who first thought of "donkey" as a term of opprobrium, for they are individual, intelligent and affectionate creatures, as the author, who owns, breeds, trains, trades and races them, well knows. This short book, full of unashamedly happy pictures, by no means always sentimental (though there is a proper share of this), should please many tastes for it is written not only from the heart, but with knowledge.

Two lighthearted pictorials: *How to Look like Somebody in Business without being Anybody* by Stephen Baker (Muller 12s. 6d.) has amusing photographs by Ormond Gigli. *Psychoanalysis is a Great Big Help*, by Hubert I. Ber-mont (Muller 7s. 6d.) has drawings by Susan Perl which appeal to my brand of humour . . . More gravely, I make respectful bows to two considerations of poetry, one long, one brief. John Johnson's *English Poetry of the First World War* (Oxford University Press 45s.) assesses some of the greater people of the time, Owen, Blunden, Sassoon and so on. The other, *William Collins* by Oswald Doughty (Longmans for the British Council 28s. 6d.), is a study of a favourite 18th-century writer.

on records

Gerald Lascelles / Lighting new fires

In the past month we heard in London the actual sounds and the swinging results of a new Woody Herman band; just another "herd" to those who associate the name of Herman with herds as they do shepherds with sheep. The fact is that, discounting the running crowd of steers which Woody pushed to the upper ranks of pre-war bands in competition with Goodman, Dorsey and Miller, he has produced three previous herds of exceptional merit during the post 1945 period. The first was a star-studded affair, followed by the second, known to some as the "Four brothers" herd, because it embraced the famous saxophone section which recorded *Four Brothers*. Like all good bands, they came to an end, and were succeeded by a "Third Herd", whose *Hey! Heard the Herd?* (Verve)

proves that they lacked nothing in ideas, and were even tempted to break new ground, as in *Castle Rock*. This is a 1954 recording of rock 'n' roll, which features Sam Taylor on tenor and Panama Francis in some solid drumming. Knowing that we have had the four brothers, my quiz of the month should be "who are the four others." You'll have to get the record to find out!

Drummer Panama Francis takes the lead role in *Tough Talk* (Stateside), which is a good demonstration of the way one can use a three piece saxophone section and a trumpet to highlight the instant jazz that erupts from a blues band. Thad Jones leads strongly on trumpet in some tracks, but most of the music comes from the backwoods where it should have stayed. In another

context of "lost causes," the great cornet player Bobby Hackett *Plays the Music of Bert Kaempfert* (Columbia). The tragedy is that neither did Mr. Kaempfert leave the door open to jazz, nor did Mr. Hackett know how to close it quickly enough. Anyway, who was Bert Kaempfert?

Many people who follow British advancements in modern art will be familiar with the activities of Arnold Wesker's Centre 42. They may not be aware that its activities also embrace jazz, through the persistent persuasion and forceful pleading of Tommy Watt, one of Britain's leading writer-arrangers in the big band field. The standard-play versions of *C Jam Blues* and *St. Louis* (Columbia) by his "rehearsal" band are typical of the stage which this jazz form has reached in the 10 years since John Dankworth made the scene. Proof comes in *From 7 On* (Encore), where the various Dankworth groups from 1953 to 1957 are shown at their best in selected excerpts. The necessity to

avoid slavish copying of our American cousins in terms of jazz seems to have acted as a spur to John in the advancement of his own ideas, especially in the introduction of a mixed solo section.

Three in Jazz (RCA Victor) provides music by three contrasting groups; vibraphonist Gary Burton leads a quartet in which his own virtuosity masks the quality of his supporters; Sonny Rollins, the controversial tenor saxophonist, explores some jazz standards in something close to free form, and is obviously better than his supporters, with the exception of bassist Henry Grimes.

The death of Dinah Washington last year robbed jazz of a versatile and stylish singer at a time when she was probably making her biggest impact on her listening public. *Dinah '63* (Columbia) presents a dozen tuneful examples of her work shortly before she died, all of which prove her ability to get inside a song and make it mean something, as she once claimed.

on galleries

Robert Wraight / Storm in a teacup

Thirty-five years ago this summer a detective inspector and six police constables raided an art gallery in Mayfair, closed the exhibition and took away 13 paintings, the work of D. H. Lawrence. A few weeks later the paintings were the subject of court proceedings under the Obscene Publications Act of 1857, one outcome of which was an undertaking that the pictures would never again be publicly exhibited nor published in reproduction in England. In 1962, however, *The Studio* magazine published photographs of several of them. Now, all 13 are reproduced in a new book, **The Paintings of D. H. Lawrence** (Cory, Adams & Mackay, 75s) and two of the originals are on exhibition, with ten other pictures by Lawrence, at Foyle's Art Gallery. And one is left wondering what all the fuss was about.

Writing on "Lawrence as a painter" in the book, Sir Herbert Read remarks that if the paintings were the only evidence of Lawrence's attempt at creative expression "it is doubtful if they would have survived to be given the lavish attention they now receive." He then goes on to damn them with faint praise. "This is not to say that they are completely lacking in artistic value; they have qualities of composition and of expressiveness that hold our attention and even stir our feelings." Reading him one senses that he does not really believe Lawrence's pictures are subjects for an art critic. "The great value of these paintings," he concludes, "is not artistic, nor even biographical, but moral. They challenge us to cast off our own inhibitions and experience a similar delight."

In fact, those inhibitions have largely been cast off already (thanks, in part, to the writing of Lawrence) and the 35-year-old challenge has been rendered anachronistic by the march of time. It may well be, then, that Lawrence, who believed that all but the greatest works of art have a limited life-span at the end of which they should be destroyed, would feel that his own pictures have served their time. They have, however, an enduring *raison d'être* as illustrations; not illustrations to his novels or of his physical life (although he put himself into many of them) but of the

essential spirit, the aggressive life-force of the man, which even in these post-*Lady Chatterley* days is little understood because it has been obscured by professional apologists.

Sir Herbert Read is right, therefore, when he says that "any complete understanding of Lawrence as a writer is not possible unless one takes into account his work as a painter." One might even say "unless one knows his work as a painter," and in this respect this book and the little exhibition at Foyle's are invaluable.

There was a time not so many years ago when many of the commercial art galleries in London put up the shutters during the greater part of August and September and left art-lovers time to get to the Tate or the National Gallery. But now competition has made it impossible for all but the old-established and super-confident to close shop. Instead they rival each other with mixed shows from stock, and these shows in many cases are outstandingly good. I have already written about several, but have only just caught up with the Crane Kalman Gallery's exhibition that goes a long way towards living up to the rather grand title **Œuvres Choies du XXème Siècle**.

Among the more obvious attractions here are two of those super-airy seascapes at which Marquet excelled: *Terrace de l'Estaque*, of 1918, and *Porquerolles*, of 1938; several landscapes by Vlaminck at his most dazzling; a superb Van Dongen *The Flowered Hat*; and several landscapes by Jean Marchand at his best. But tucked away downstairs is a discovery (at least for me). Bela Czobel, born in Budapest 81 years ago, has lived in Paris since 1905 and is such a fine painter that I am ashamed to admit I had never heard of him till this exhibition was planned. He was in the Fauve movement in its earliest days but hardly any of his pictures of that period are known to have survived the two great wars. And by the 1920's, as can be seen in the landscapes, flowerpieces, still-lives and portraits in this show, the violent fauve colours had given way to rich and deep blues, reds, violets, greens and oranges used with subtlety, and a highly developed feeling of lyricism.



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Geoffrey S. Fletcher / My phantom awards

ROSE GROWING

A few weeks ago, I dealt with some of the new and forthcoming introductions; now I should like to take up the theme again. There are an unusually large number of new roses to be considered this year, many being of a distinctive quality and so varied that it is difficult to plot out trends. But my phantom prize goes to the new seedling H.T. *Jean Campbell*, raised by John Sanday of Bristol and shown at Alexandra Palace in July.

This is an H.T. which lacks entirely the harsh, strident aniline dye appearance of many recent roses. Its colour is soft pink and cream—shaded yellowish or pinkish in the centre. For those who have not seen it, the firm's catalogue has a very fair colour reproduction. The Edwardians would have loved this new rose, though they would, no doubt, have taken care to call it "Duchess of Albany" and placed great bunches of it in their drawing rooms.

R. Harkness, who collect so many awards for the sheer quality of their displays have one of

the most attractive floribundas I have seen, the seedling *Africa Star*, raised by Mrs. Olga West. This rose has dark foliage and soft reddish lilac blooms, having much of the character of the old centifolias (with a smaller number of petals of course), rosette shaped and with a suggestion of quartering or quilling at the centre. Most of the new lilac roses have a metallic cast of colour, funereal, utterly unlike the freshness and charm one expects from a rose. *Africa Star* has none of this depressing feeling about it.

In the Fison range of roses, raised by McGredy, the new H.T. *Margot Fonteyn* seems certain to be popular. It has good, glossy, dark green foliage and is bright salmon orange in colour. Sometimes I feel I just can't take any more new salmon or red H.Ts., but this rose is notably charming.

Last of all, a dainty floribunda, a double creamy peach, *Mandy*, from Herbert Robinson of Hinckley, a firm who have already several first-class introductions to their credit.



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MOTORING

Beagles and Bedford appear to have a natural affinity. Such beagling as I have done has been in Bedfordshire, at a place called Chaul End, not far from Vauxhall's home town of Luton where this huge motor firm has a research and testing centre. 57 acres of rural humps and hillocks have been laid out with all kind of tracks; some have stone setts and chunks of concrete all over them, while others wind their way up and down the skyline or present a passable imitation of Brooklands in the good old days. Take your pick: you can either speed around at over 60 m.p.h., or bump horribly over *pavé* of a roughness that outdoes the worst of Belgian country roads, even at a modest 20 m.p.h.

I was introduced to the Bedford Beagle in the calm oasis in the middle of the Centre and told to do anything that occurred to me as a good method of breaking it into small pieces. At the end of half-an-hour spent on this pleasurable task (after all, it was not *my* car) it occurred to me that the Beagle had been through it all before, knew what was coming and, better still, how to survive it.

I am not sure whether beagles have hair, but this Beagle did not turn one; probably I was the only sufferer. For that *pavé* and those concrete blocks do give one a teeth-chattering ride—talk about the rocky road to Dublin. In a neat little pamphlet the Vauxhall researchers said: "Years of experience reveal that a mile on this track has the same effect on vehicles as 100 miles on paved roads. It thus speeds up the testing procedure very considerably." Presumably, therefore, I had only put in a mere 1,000 miles of normal driving during my pre-prandial activity. Later I took the car on to the outer circuit, which is just over a mile round, and helps in high speed brake trials. Here I found how easy it is to handle between 40 and 75 m.p.h. For in all major respects this is a Vauxhall Viva; the same four cylinder engine at the front of the vehicle, driving the back wheels through that delightful four-speed gearbox with its short-stick change on the floor.

The Beagle has been made out of the new Bedford light vans (6 cwt. and 8 cwt. capacity) by Martin Walter of Folkestone,

who have long been the sponsors of the Dormobile. They took one of the 8 cwt. vans (about the same size as the Viva), cut away the sheet metal side panels and substituted glass windows with opening centre sections. They also made and fitted a rear seat that folds forward to give full goods-carrying capacity behind the front seats. The result is a roomy four-seater with generous luggage space and almost open-car visibility. It costs £619 16s. 6d., inclusive of purchase tax (plus that extra pound recently imposed as tax on the increased delivery charge), or £512 10s. if you can buy at basic price. Incidentally, the Bedford light vans which I mentioned earlier cost only £394 for the 6 cwt. model and £415 for the 8 cwt. (no purchase tax is payable on them) but there is £10 to pay over and above if supplied in finished paintwork, to a choice of five colours, also £7 10s. if a passenger seat beside the driver is needed. If further seating is required, Martin Walter have devised a rear seat kit for the vans, to cater for the user who wants occasional dual-purpose facilities for additional persons and also to have a flush floor available when goods alone are to be carried. This costs £19 10s. and Vauxhall-Bedford dealers know how to fit it.

As these new models are intended to be mainly employed on commercial usages—even the Beagle is officially referred to as a personnel carrier—the engine has been given the lower compression ratio which is optional on the Viva. It is 7.3:1, and makes the 1,057 c.c. power unit accept ordinary grade petrol without complaining. Even so it develops 47.8 b.h.p. and will climb the steepest hills ever likely to be encountered (1 in 3½, the Vauxhall engineers claim) while its fuel economy is marked. Sample tests, using regular grade petrol, have returned better than 40 m.p.g.

I was told at Chaul End that the most careful precautions have been taken to ensure that both the Beagle and the van are as dustproof as can be, which means a lot to those overseas motorists who have dirt tracks to cover. I was also told that anti-corrosion methods have been taken to a new high pitch of efficiency. One of the tests for the latter is to spray the underside of a vehicle with



Dudley Noble tests the Vauxhall Bedford Beagle

high-pressure jets of salt solution and leave it to do its worst over a long period. But this is only one of many and various processes whereby Vauxhall Motors can feed information to

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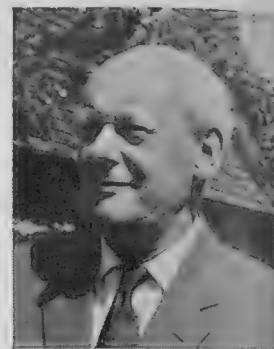


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DINING IN

For those interested in food and wine, a visit to a wine-growing province in France can be altogether very fruitful. I recently visited the Wine Fair of Alsace in Colmar. Alsatian wines are fragrant, fruity white ones, named mainly from the grapes from which they are pressed—Riesling, Sylvaner and Gewurztraminer; I enjoyed all three of them at the first dinner of the visit. But Alsace is also famous for its fruit tarts including apple, cherry and mirabelle (small plum), and savoury ones such as the little known ALSATIAN ONION TART (*tarte aux oignons à l'alsacienne*), which makes a very good first course.

For the flan shell itself, use your favourite unsweetened flan pastry. For the filling, peel and chop finely 1½ lb. of Spanish-type onions. Add ¼ pint of water and gently cook them until they are soft and translucent and not even slightly coloured. Work in up to ½ oz. of butter and a good heaped teaspoon of plain flour. Leave to become almost cold, then add 2 beaten eggs, a tablespoon

of double cream and salt and pepper to taste, and mix well. Spread this mixture evenly in the flan shell and trickle 1 to 2 tablespoons of double cream over it. Place it in the centre of the oven, preheated to 400 degrees Fahr. or gas mark 6, and bake for 30 to 35 minutes.

Now that the new season's cooking apples are arriving, this ALSATIAN APPLE TART, for 5 people, could be pleasant.

Line the pastry with grease-proof paper and fill it with bread crusts. Bake the flan for 6 to 10 minutes in the centre of the oven preheated to 400 degrees Fahr. or gas mark 6. Meanwhile, peel, core and slice enough cooking apples to cover the bottom of the flan and mix well together ½ oz. of plain flour, 2 oz. of sugar and just under ½ pint of double cream. Remove the crusts and paper from the flan. Arrange the apples in the flan and spread the cream mixture over them. Return to the oven and bake for a further 10 to 15 minutes.

I shall remember POULET AU RIESLING as one of the most enjoyable main dishes on my

visit to Alsace. The Riesling gave the sauce that extra flavour which such a fragrant wine could provide; it was not too rich and the mushrooms were really small buttons.

Place a drawn and trussed 3-4 lb. roasting chicken in an oval casserole in which it fits fairly closely and surround it with the giblets, except the liver. Pour in just enough water and Riesling to cover (two parts water to one part wine). Season lightly and add a bouquet garni. Cover tightly and simmer gently for 1 hour. (An older bird could be used, but give it a little longer simmering.) My instructions were very meagre but, if one proceeds as if making a chicken in a cream wine sauce, the dish will be excellent.

Melt 1 oz. of butter in a saucepan. Work in ½ oz. of plain flour, cook gently for a minute or so, without colouring; remove from heat. Drain off most of the chicken stock, leaving just enough to keep the chicken fairly hot. Cover the casserole and stand it over the lowest possible heat. Stir into

the flour mixture about ½ pint of the chicken stock and ½ pint of warm Riesling. Return to the heat, bring to the boil and simmer for a few minutes.

Have ready 3 oz. of tiny mushrooms, quickly washed and dried and fried (for not more than a minute) in ½ oz. of butter. Add 2 to 3 tablespoons of double cream and stir it around to incorporate the residue in the pan. If liked, a beaten egg can be added to the cream in the first place. Turn this mixture into the sauce and keep it warm. Remove the chicken. Skin it and then disjoint it into 4 breast pieces, 2 wings and 4 leg pieces—and do not forget the two fillets in the back. Add them to the sauce and turn the pan to amalgamate the mixture.

Accompanying this dish were delicious noodles—softer than we usually serve them and coated with a little butter and cream. Instead of the noodles, I would serve Uncle Ben rice, plainly boiled but made a little more "exotic" by the addition of just a trace of butter and hot cream.

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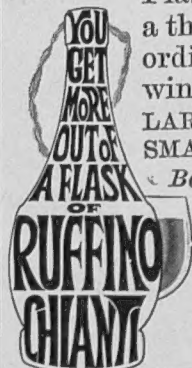
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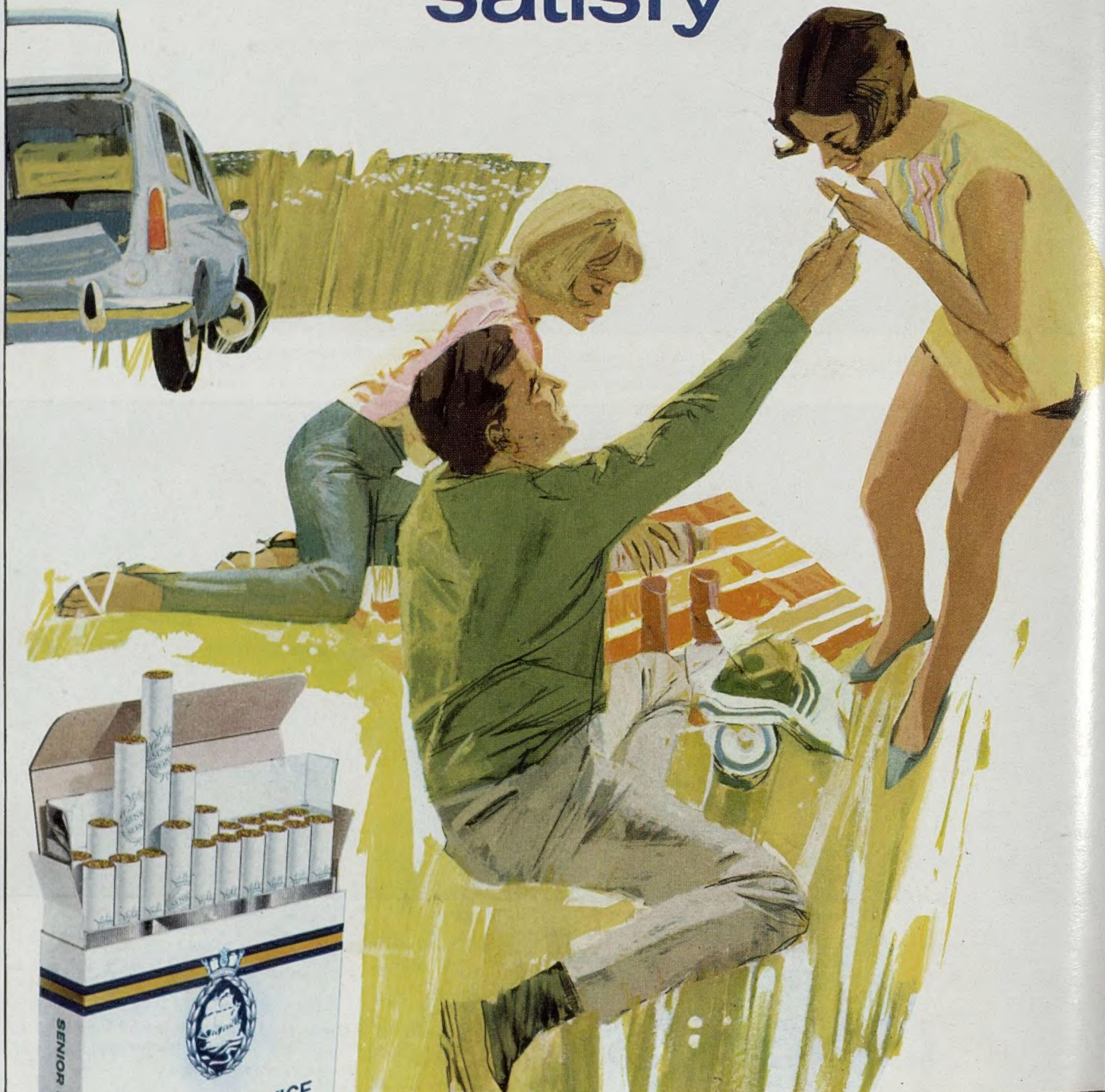
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